# E. H. Sothern. At the Booth,

By Charles Darnton.

NYONE who is fond of the the-'acting" plays, from an actor's point ning, of view at least, known to the stage.

Why draw comparisons when a new generation fixes its standard upon what is placed before it? Mr. Sothern is, at any rate, a conscientious Garrick. In entering upon the more or less social duty of making Garrick seem drunk and disorderly at dinner in a noble endeavor to cure Ada Ingot the past, he excels even Charles Wyndham in the declamatory passlimself an actor worthy of Shake- comparisons to make.

speare. But he is selemn, not to say stiff at times, rather than dashing The one real fault to be found with his performance is its restraint at every point except that of the scene Plays Garrick every point except that of the scene the affair too obvious to be convincing. He never quite succeeds in carrying off the role with the proper air.

Just the right air, on the other atre must be particularly fond hand, is realized by Miss Alexandra of "David Garrick," for if any Carlisle as Ada Ingot. First of all play could bring the home circle and she reads Snakespeare as though she of son at Carnegie Hall yesterday. the dress circle into close touch it is loved him. More than this, she never What a pity that your own research the Tom Robertson comedy of an allows the sentimentality of the role for material and the labor of yourself actor placed on his honor. It is only to overbalance her woman's judg- and of your chorus of 200 mixed natural that E. H. Sothern, like his ment. She keeps her charming head voices, in a cappella, preparing the father before him, should gratify his at such a haughty angle that one programme of music of the Russian ambition to appear in one of the best feels she is an Ada lagot worth win. and Scandinavian peoples that you

father with a more kindly considera-tion than is usually given this char-acter, and if the play loses some-neter, and if the play loses some-one of the worthlest of the season's thing by way of violent contrast in offerings.
this respect, it gains a human qualthis respect, it gains a human quality that counts for a great deal. The amusingly vulgar folk who represent of her infatuation for the hero of her Shakesperian dreams, Mr. Sothern is nothing if not sincere. Though he of the Mrs. Smith of Fanny Addison of the Cudgel), the long proscribed

ages of the play. In short, he proves ciation from playgoers who have no

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usually it comes quite unexpectedly. But

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Liniment handy. It is the greatest

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Simply laid on the skin-

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### Schola Cantorum In Fine Concert Of Folk-Songs

By Sylvester Rawling.

HANKS, Kurt Schindler! You and your Schola Cantorum gave us a rarely lovely evening presented with such beauty and charm Charles Verner acts the practical Never mind. Those of us who were

this gardenful of folk songs, all de-serving of separate mention, is no easy task. From the "Koi Slaven" lacks the grace and distinction given the role by more than one actor of simple mother of seven children.

Pitt, who is thoroughly real as the revolutionary song at the end; there was nothing but delight. The snap of the love song "Kalinka," the whirl of the love song "Kalinka," the whirt of the "Spinning Top" catch, the impressiveness of the Christmas carol "Comes kolyada," the sombreness of the "Ballad of the Kremlin," the humor of the "I'm Coming Home!" the tenderness of the Finnish lullaby.

"Little Songs I Sing Thee, Dearest," "Little Songs I Sing Thee, Dearest," the martial appeal of "Fight for Thine Own!" and the stirring "Ballad of the Volgat" (not the boat song with which we are familiar) are picked haphazard. All the songs were sung in English,

the translations by Jane and Deems Taylor and by Mr. Schindler. Good, singable, translations they were too, which the chorus enunciated with more than ordinary distinctness. which the chorus enunciated with more than ordinary distinctness. Among the composers responsible for the arrangements of the songs were Tschaikowsky, Rimsky - Korsakoff, Moussorgaky, Selim Paimgren, Peterson-Berger and Mr. Schindler himself. The soloists were Anna Fitziu, soprano: Jean Vincent Cooper, contraite: Charles Harrison, tenor, and Hugh Allan, baritone, each capable. Carl Dels was at the piano. It's a pity that Miss Fitziu's voice holds such a tremolo, for it is a voice of charm. Some people like a tremolo; thank goodness most of them live in Europe. The chorus, of course, is the protagonist in a folk-song concert, and all honor to it for its fine achievements last night. One could pick flaws, if one were amind; but why when the whole was so satisfying and so gracious.

"Marta," with its rare old tunes and with Caruso as Lionel, repeated at the Metropolitan Opera House last night, drew a crowded audience and evoked great enthusiasm. In the now familiar cast also were Frieda Hemoral Marsareta Oher. Giuseppa de pel. Margarete Ober, Giuseppe de Luca and Pompilio Malatesta. Mr. Ravagnoli conducted.

The recital of Eddie Brown, American violinist, announced for to-morrow at Aeolian Hall, is postponed until next Wednesday afternoon be-cause of delay in his arrival from Europe.

Golf School and Indoor Golf Course Famous Professionals Fourth Floor-

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